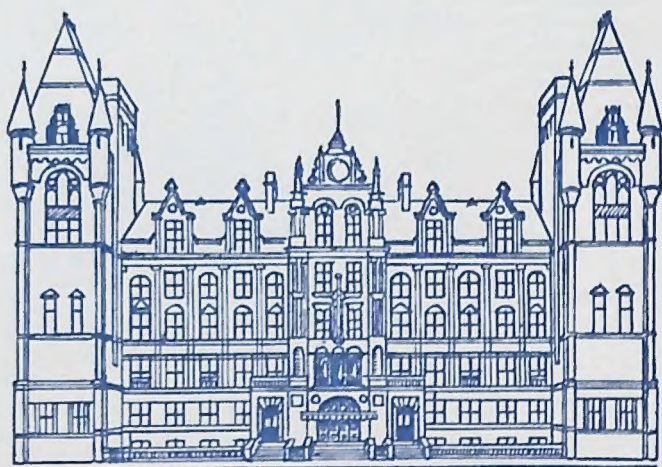


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THE
R·C·M MAGAZINE



'The Letter killeth, but the Spirit giveth Life'

A JOURNAL FOR PAST AND PRESENT STUDENTS AND FRIENDS OF THE
ROYAL COLLEGE OF MUSIC, AND OFFICIAL JOURNAL OF THE RCM UNION

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Editorial

□ A hundred years ago, on May 17th 1876, the National Training School of Music opened its doors. It was a project which had taken some time to come to fruition, since the first meeting of interested parties had taken place under the active encouragement of the Prince Consort in 1854. The idea behind the new establishment was that musical training should be available to an advanced level for talented young people from all ranks of society. The authorities had eighty-two scholarships to offer and the only qualification for entry was talent—the places were offered by competitive examination. The Prince Consort died in 1861, but his second son, Albert Duke of Edinburgh, gave his ideas practical form. A site on the grounds of the 1861 Exhibition was granted and building began in 1873 to designs by Captain F. Cole (R.E.). When it was finished the students arrived, to work under the guidance of the Principal, Arthur Sullivan, and his staff, which included Emil Pauer, Ebenezer Prout and John Stainer (grandfather of our ex-Registrar). Sullivan remembered the work of the new institution with pleasure—"I got a very fine teaching staff about me, and we certainly turned out a number of first-rate practical musicians, who, without doubt, exercised great influence in the cause of music throughout the country".

Sullivan, at that stage, was not the composer we know today. In 1876 he was on the threshold of the line of Savoy opera successes. His appointment came as recognition of his work as composer of such skilful and ultimately unmemorable pieces as the cello concerto and *The Martyr of Antioch*. Being Principal of the National Training School of Music did not entirely appeal to him—for one thing he was a highly active composer and entering upon one of the busiest periods of his life. That period also emphasised the distressing tug of war between his great talents as a composer of light music, and his undeniably small genius as a composer of serious music. After some five years he relinquished the post of Principal to Stainer. He had yielded to pressure from without to take the post in the first place—now he yielded to pressure from within himself to resign.

The School as a whole had its problems too. Despite its new, custom built premises, its skilled and talented teaching staff, the support of the Society of Arts and of many distinguished people, despite the scholarships and the promising pupils, there were financial difficulties which proved less and less surmountable. Six years after the National Training School of Music opened, it closed, and its assets were incorporated into a new and securely founded institution, the Royal College of Music. Captain Cole's building is still to be remarked upon (or admired, if your taste agrees) as the Royal College of Organists.

May 17th 1976 was not *our* centenary as a College—that must wait until 1988. But our honourable predecessor set out with standards of musical education which we have inherited. It set out to give

opportunities to talent from all levels of society and to do so it negotiated its eighty-two scholarships. Musical training was not to depend on the ability of parents to pay for it. With our modern system of state grants for students, we can claim to fulfil that sort of ambition. But at this moment of time, thankful though we are for the support of the theory of education as a right, we still have our anomalies. When it comes to deciding who shall be able to have a fourth year or post-graduate training, the ultimate decision does not depend on the College alone, but on the Local Education Authority of the area in which the student lives. Some Authorities are notoriously less generous than others. Consequently some talent must be cut off in its development, not by the fact of *who* the parents are, but of *where* they live. Perhaps it is time for the administration of grants to students to be organised on a national rather than a local basis. Then, in the centenary year of its inception, the National Training School of Music's ideal of fostering talent regardless of origin might come to a permanent fruition, and the high aims of its founders be fully realised.

□ Some time ago a mural made its appearance on the West Wall of the Students' Canteen. It gradually became clear that it was an unfinished work of art—a visual equivalent for musicians of Schubert's *Unfinished Symphony* or Berg's *Lulu*. But it also gradually became clear that it was not going to be completed. At the beginning of each term it looked exactly as it did at the end of the term before—intriguing, ultimately, only in its lack of finality. What finishing touches might the artist add, what mitigating circumstances might the creator find to soften those uncompromising double doors between Students' and Professors' eating places? Short of camouflage, little, surely. Or was that projected female form a Bluebeard's Wife preparing to unlock the doors and reveal . . . ? But now we shall never know. As suddenly as it came, though no doubt more quickly, the mural has gone, or, maybe, has been replaced by another entirely in white.

□ Editors are always grateful to their contributors, and amongst those writing for this issue we welcome a report by Kendall Taylor of his tour of eastern countries. It makes fascinating reading in itself, as well as providing proof, if it were needed, of the importance of such a musical journey in creating understanding not only of music, but of our artists. Kendall Taylor brought back an account of the last days of a piano he had known and played on during an earlier tour. Many of us have had experience of concerts on pianos less than the best, but usually that experience falls short of this particular example. Elizabeth Wells, Curator of the RCM Museum of Instruments, writes to bring readers up to date with this important part of the College. Perhaps it has been too easy (and still is so for some musicians, unfortunately) to think in terms of two separate entities—the historic and the present-day. The Museum, and the concerts it promotes, give us opportunity to make sure that knowledge of past instruments and styles can enrich our present performance.

□ During the Easter Term, in addition to the concerts that form a regular part of our training régime, there has been, notably, a joint project for the performance of Stockhausen's *Gruppen*, which collected favourable reviews from the national critics. Other events of the term included special lectures by Yehudi Menuhin, who delivered the Crees Lecture, James Blades talking on the World of Percussion,

and Edward Shipley discussing the preparation and printing of music. What one might call specialist concerts—which show the vigour of the smaller groups outside our more traditional concert-giving activities—included concerts in the Museum of Instruments, a concert of guitar music, the Student Composers' Group concert, and a concert by the Early Music Group. The Students' Association promoted performances, and Simone Salter writes about them in this issue. Visitors to the College have included, in addition to the lecturers noted above, Gordon Crosse, who came to hear his Second Symphony performed by the Second Orchestra, the Purcell Quartet from Canada, Robert Simpson, to hear the Music Group of London play his Quartet, Frederic Rzewski to address the Composers' Group, and John Copley to give a master-class in the Opera School.

A Pianist in the East by KENDALL TAYLOR

This eleven-week concert tour of Japan and other countries of the East got away to a late start: the mid-day flight to Teheran was not towed from its mooring at Heathrow until 6.30 in the evening—and even then it had to be brought back when the starter for the engines failed to work. Not an auspicious beginning for a tour that was to involve well over twenty different flights; and bringing to mind the rhyme "If you've time to spare, Go by air!" The flight eventually got off the ground an hour later to arrive in Teheran at the unseemly hour of 3.50 a.m. However, driving through the streets of Teheran before day-break is the only safe time, as I was to find later, for traffic in the capital of oil-rich Iran is probably the worst in the world, with absolute chaos throughout the day-light hours. Associated with the phenomenal growth of the city (plus the hundreds of new cars on the roads every week) is the appalling increase in smog; on my previous visits to Teheran a picturesque feature seen from the streets was the range of snow-capped mountains rising immediately from the northern suburbs, but these mountains are now, alas, rarely seen.

At 10.30 on the same morning of my early-hours arrival I was rehearsing Rawsthorne's First Concerto with the orchestra of the National Iranian Radio and Television and the excellent young conductor Ali Rahkbari. This was followed the next evening by the recital for the Philharmonic Society who, on a previous occasion had presented a fine Persian carpet on the conclusion of the concert. Then, on consecutive evenings, two performances of the Rawsthorne Concerto; and it was gratifying to find that this 20th century British work was so well received by crowded audiences that at each performance the first movement had to be repeated as an encore.

Next came a recital in Tabriz in the north-west corner of Iran (with many Armenian inhabitants), and the clear mountain air of

Tabriz was delightful after the smog of Teheran. The recital there was in the fine new oval concert hall of the university, but I learnt later that this beautiful hall was burnt to the ground on the following day—result of a workman's carelessly-thrown cigarette. Following this came recitals sponsored by NIRTU, in Shiraz and Isfahan. Shiraz is a friendly city of streets lined with roses, and is close to the ruins of ancient Persepolis where I spent a morning, and Isfahan is surely one of the most beautiful cities in the world with its blue mosques, graceful bridges and the wide boulevard, leading to the huge Maidan Square, which is said to have been Haussman's inspiration for the Champs Elysées of Paris.

Iran's interest in European music is considerable and, for the benefit of future musician tourists, it is worth recalling that on my first visit to Teheran nearly twenty years ago I suggested a 'safe' programme including the "Moonlight" Sonata, which elicited the courteous but slightly superior response "If you must play Beethoven, let it be late Beethoven!"

Kabul in Afghanistan was my next port of call. It may be a source of surprise that any concerts are given there, but in fact there is a flourishing music society started many years ago, I am told, by German residents, but not now in their hands. It was encouraging to find that there were many more Afghanis in the audience than on my last visit six years ago. Kabul is a very pleasant city built on a plain at an altitude of over 7,000 feet and surrounded by high mountains; it is a fascinating mixture of narrow streets with typical oriental-style shops, contrasting with wide modern boulevards. I would like to mention that on a previous visit my host, showing me to my room, said "You needn't lock your cases here, the Afghanis won't touch anything"; I believe that to be largely the case still. Between two recitals I was taken to see the Kabul Gorge in a subsidiary range of the Hindu-Kush mountains; the river forces a way through walls of immense height that are often perpendicular—more spectacular than anything I have seen in the Alps. On the way we passed many settlements of nomads with their large, low, black tents—and camels in attendance; we also saw several 'sand-devils' (whirling funnels of sand rising into the sky).

From Kabul my next stop-over was New Delhi, to be followed by the journey to Japan via Bangkok and Hong Kong.

Tokyo was new ground for me, and I find it difficult to sum up impressions of this huge city with a population approaching twelve million. I was booked to stay at the Palace Hotel overlooking the Imperial Palace and with a view (when clear enough) of distant Mount Fuji. The district of the Palace is most impressive with wide, well-planned streets, fine buildings and a general air of spaciousness. Nearby is the fashionable Ginza area with many elegant shops and restaurants—but then one comes to the endless, sprawling suburbs . . . The traffic systems of Tokyo are excellent; there are many lines of underground railway, confusing to a Westerner as all signs and directions are in Japanese characters; there are suburban surface railways and there is the elevated mono-rail: motor traffic in the streets is admirably disciplined, and there are elevated motor expressways serving most districts—yet everything is always crowded, and it takes literally hours to get out of Tokyo by car. The parking problem is partially solved with many miles of garaging beneath the main streets—as if there existed underground parking beneath Oxford

Street and Holborn from Marble Arch to the Bank.

The Japanese are very conscious of pollution and are taking steps to reduce it: cars must measure up to rigorous standards in controlling exhaust fumes—and few British and American cars conform to these standards without adjustment. During my visit of some three weeks in Japan I found relatively little smog in Tokyo and the other cities which I visited; nevertheless, many people walk about the streets wearing nose-bags to ease breathing. Noise-pollution is also receiving attention, and in several places I noted large dials hanging over the streets registering in decibels the changing levels of noise.

One has to beware of generalising with regard to life in Japan, but there is an impression of 'Western' style in much of the everyday business life in the cities, but, from my limited experience, it appears that the traditional life-style still continues in the homes. For instance the famous Tea Ceremony is still observed and is a symbol of good breeding; and if invited to dine with a Japanese family, shoes are discarded on entering the house, an often elaborate meal is served on individual trays placed on a spotless floor covered with reed mats, and the diners kneel on cushions throughout a meal that may consist of a dozen or more small courses; on the service of each of these courses one makes a small ceremonial bow. Chop-sticks are used (these are, incidentally, slightly different from the Chinese variety); kimonos, which are seldom seen in the streets in daytime, are worn.

In the cities of Japan there is a rich musical life, and European music seems to have taken over almost completely (though this may not apply to country districts). There are many music colleges and university music departments, and I was asked to give lecture-recitals and master-classes (with interpreters) at five of these. With regard to musical taste: I had suggested in advance a choice of several programmes and was interested to note that in Japan I was asked almost exclusively for Beethoven—but I am not sure if this was a general trend or if it just happened to apply to my own suggestions.

My Japanese sponsors had kindly placed a piano in my hotel room for the duration of my stay in Tokyo, and they had also arranged that I should have the use of a concert grand at the main Yamaha showrooms in the Ginza; arriving at these showrooms one morning before the ten o'clock opening-time I found the staff doing their daily exercises to music followed by a welcoming address to the staff from the Director, and I am told that this is customary daily procedure at most Japanese factories and stores. This little ceremony finishes with the singing of the firm's own anthem or 'theme-song' by the staff.

Among Japanese cities which I visited was Kyoto, the old historic capital, now a city of about four and a half million. There are many temples in and around Kyoto, and those I visited included the Temple of a Thousand and One Buddhas, an enormously long wooden building, housing row after row of life-size figures covered with gold-leaf and in the centre a huge Buddha with many arms and eyes. There was also the Moss Temple, but most impressive to me was the Rock Garden Temple; here, as an amateur gardener I was expecting to see a display of rock-plants and Alpines—but no! not a bit of greenery to be seen: this was truly a garden of rocks alone. Imagine a rectangular area slightly larger than a tennis court covered

with light-coloured gravel through which protruded, apparently at random, six smallish rocks. Such is the Rock Garden Temple, a place for meditation and prayer; and the rocks are to be regarded symbolically as islands in the ocean or as stars in the sky—or, indeed, whatsoever your imagination may suggest. At first this seemed crazy—to kneel (shoeless) in contemplation for several hours before six stones—particularly recalling that many of those lost in meditation here would have come to Kyoto as I had done, by the ultra-modern "Bullet-train" and would doubtless be returning by the evening "Bullet". But soon the atmosphere asserted itself—the peace, quiet and serenity with these eternal unchanging rocks to contemplate—much as if one were in a cathedral not to admire, but just to absorb the atmosphere at leisure. Strangely impressive! (Later I found myself wondering if this atmosphere could be evoked in musical terms—perhaps a 'work' lasting about half an hour, mostly silence punctuated by significant chords sounded at intervals of five minutes or so. Or would that merely enrage J. Cage?) As to the Bullet train (not to be confused with the mono-rail), this is the world's fastest, covering well over 300 miles from Tokyo in little more than two and a half hours; it runs at an average speed of 130 miles per hour and one can watch the speedometer in the smooth-running dining car.

Another interesting expedition in Japan was to the Nikko Mountain National Park. After giving a recital at Utsonomiya (incidentally, concert time is early in Japan, generally 6 p.m. or 6.30 p.m.) I was taken to spend the night at Nikko some thirty miles distant. The weather had been dull and rainy, but the next morning was bright and sunny with the mountain peaks (extinct volcanos) all clear, and my host and I were away early ascending the forty-six hair-pin bends of the spectacular Alpine road. At the top of the road levels out beside a beautiful large crater lake from the edge of which the water now pours in a tremendous waterfall. The season was late October, and the mountain slopes surrounding the lake were covered by trees (mostly Japanese maple) with the most fantastically brilliant autumn colouring that I have ever beheld. But this one fine day in a wet season had brought out the crowds, and the return drive by car to Tokyo took over eight hours for the journey of less than one hundred miles (and most of the route was on an express motorway). One wonders incidentally if it is generally realised that Japan with its population of about 110 million has relatively little land that can be used for cultivation, development and habitation? Most of the country is mountainous, with quite narrow strips of lowland reaching to the coast. With this terrible shortage of land (and given an industrious people) it follows that not one inch of land is wasted; if there is, even temporarily, a vacant space between houses, someone will be growing vegetables on it.

I left Japan with an impression of a land of great contrasts; the traditional and the ultra-modern side by side (does this have an effect on the character and psychology of the people?). The Japanese are industrious, courteous, often artistic, well-disciplined (one is almost tempted to say 'regimented', but individuality and originality do come through) and they have a great sense of humour.

Next in my itinerary came Taiwan, the separate Free Republic of China. I had played in the capital Taipei before and found a large responsive audience of 2,000. This time recitals had been arranged in Taipei and Taichung the second city; one travels between the two

cities in comfortable leisurely trains on which tea is served (with the compliments of the house) every twenty minutes or so by charming hostesses. These trains take the "Mountain Route", and part of the journey is truly Alpine with a number of short tunnels from which the train emerges to run on bridges high over ravines, and with tantalising glimpses upstream of peaks reaching over 13,000 feet. Even in November the flowers by the wayside, on trees, bushes and plants were of all colours. Taiwan is indeed extremely fertile, and I am told that the climate is such that three crops of rice are produced annually (my Chinese host, in the course of a drive into the hills around Taipei pointed to a large building with chimneys in the valley below and told me informatively "That is a *fresitiler* factory"; the penny dropped just in time to avert the embarrassment of asking what a *fresitiler* was). In both of the cities visited I gave master-classes in addition to recitals, and I am glad to say that one talented young lady whom I heard in Taichung is now due to come to us at the R.C.M. next September (possibly our first student from Taiwan?). It would be unjust to leave Taiwan without a mention of what is known locally as "The eighth wonder of the world"—this is the colossal Grand Hotel built conspicuously on a hill on the outskirts of Taipei: it is a skyscraper covering an immense area but in Chinese architectural style, and the whole vast building is painted a modest (!) bright pillar-box red. I was a fellow guest there with Billy Graham, the Evangelist.

My tour continued with performances in Hong Kong—beautiful, gaudy, smoggy, but unique; then Kuala Lumpur, a well-planned city with some fine contemporary architecture which is not just concrete boxes. From there to Colombo in Sri Lanka, where the obvious poverty hurts, but where despite torrential monsoon rains a crowded audience turned up for a performance of the Fourth Beethoven Concerto. Next on the list was Bombay where a recital and a performance of the "Emperor" Concerto had been arranged. For the concerto, rehearsals were at 6.30 a.m.—at this surprising hour not on account of the heat but because the brass members of the orchestra came from the Indian Navy and the Bombay Police, and they had to be at their respective duties later.

By now well on the homeward journey, my next recitals were in Bahrain and Kuwait. Then came difficulty with flights in travelling onward to Istanbul for my concert there; the normal journey on this sector is to make an overnight stop in Beirut, but I was fortunate to find an alternative flight via Damascus on the particular day of the week when I needed it. After the Istanbul concert there was more trouble with the journey to Ankara where the airport was closed all week on account of fog (a common occurrence there); the British Consul came to the rescue in this case with the loan of a car and driver for a hair-raising journey of nearly three hundred miles, much of it over mountain roads covered in snow and ice. The concert in Ankara was followed by a flight to Cairo, with a rather anxious three hour wait in Beirut where the airport was occupied by the military who had machine-gun nests at strategic points, and guards with rifles in all the lounges. However there was no incident and I arrived late in Cairo to find a large group of friendly Egyptians awaiting me. On the day following the Cairo recital I was taken to Memphis and Saqqara, and on the desert plateau at Saqqara I was shown some of the tombs recently discovered and not normally shown

to tourists. In one of these tombs it was touching to see the wall-painting (dating in this case from 3,600 B.C.) of the owner of the tomb lovingly holding his wife's hand—and then something of a shock to be taken to the pit below to see his mummy—nearly 6,000 years old.

I may mention here that the tour was dogged by bad weather; on the outward journey there were the worst floods for many years around Bangkok, with much of the land under water; October in Japan is said to be perhaps the best month of the whole year—alas, it rained every day except for the one splendid day at Nikko; rain in Taiwan, Hong Kong, Kuala Lumpur, and with violent monsoon storms in Colombo. There was the blessed relief of sunshine in Bombay, then rain even in Bahrain and Kuwait (where rain only falls once in five years or more) rain, fog and snow in Turkey; there was heavy rain in Cairo (where it is said to be unknown in December) and in Cairo the rain caused such traffic chaos that my recital was one hour late in starting.

After Cairo the tour finished with a recital in Belgrade, my wife's home town, where I have many friends. It was a happy, pleasant ending to a fascinating tour that was full of interest throughout—strenuous at times but more stimulating than tiring, and leaving many memories of people and places I hope to see again.

A Humid Recital Stirs Bangkok

This concert review appeared in the English language "BANGKOK POST" and was made available to Kendall Taylor, when visiting Bangkok, by the American Consul there. K.T. used the Baldwin piano in the Erewan Hotel on a previous visit to Bangkok; it is now replaced by a new Steinway.

The recital last evening in the chamber music room of the Erewan Hotel by U.S. pianist Myron Kropp, the first appearance of Mr. Kropp in Bangkok, can only be described by this reviewer and those who witnessed Mr. Kropp's performance as the most interesting experience in a very long time.

A hush fell over the room as Mr. Kropp appeared from the right of the stage, attired in black formal evening-wear with a small white poppy in his lapel. With sparse, sandy hair, a shallow complexion and a deceptively frail-looking frame, this man who has re-popularised Johann Sebastian Bach approached the Baldwin Concert Grand, bowed to the audience and placed himself upon the stool.

It might be appropriate to insert at this juncture that many pianists, including Mr. Kropp, prefer a bench, maintaining that on a screw-type stool they sometimes find themselves turning sideways

during particularly expressive or strenuous sections. There was a slight delay in fact as Mr. Kropp left the stage briefly, apparently in search of a bench, but returned when informed that there was none.

As I have mentioned on several other occasions, the Baldwin Concert Grand, whilst basically a fine instrument, needs constant attention, particularly in a climate such as that of Bangkok. This is even more true when the instrument is as old as the one provided in the chamber music room of the Erawan Hotel. In this humidity some parts of the action tend to swell, causing an occasional key to stick, which was apparently the case last evening with the D in the treble clef.

Mr. Kropp must be complimented for putting up with the awkward D during the middle section leading to the climax of the D minor Toccata and Fugue (arranged by Tausig) which opened his programme. However, by the time he had started on the Prelude and Fugue in D major (from the First Book of the '48') in which the same note again plays a major role, Mr. Kropp's patience was wearing thin.

Some who attended the performance later questioned whether the awkward key justified some of the language which was heard coming from the stage during softer passages of the fugue. However, one member of the audience, who had sent his children out of the room by the mid-way point of the fugue, had a valid point when he commented over the music and over the extemporaneous remarks of Mr. Kropp that the workman who greased the stool might have done better to use some of the grease on the treble D. Indeed Mr. Kropp's stool had more than enough grease, and during one passage in which the music was especially vigorous Mr. Kropp was turned completely round. Whereas before his remarks had been largely aimed at the piano and were therefore somewhat muted, to his surprise and that of the audience in the chamber music room, he now found himself addressing the audience directly.

But such things do happen, and the person who began to laugh deserves to be severely reprimanded for this undignified behaviour. Unfortunately, laughter is contagious, and by the time it had subsided and the audience had regained its composure, Mr. Kropp appeared to be somewhat shaken. Nevertheless, he swivelled himself back into position facing the piano; leaving the D major Fugue unfinished he commenced on the Fantasia and Fugue in G minor (arranged by Liszt).

Why the concert grand's G key in the bass clef chose that particular time to begin sticking I hesitate to guess, but it is safe to say that Mr. Kropp himself did nothing to help matters when he began using his feet to kick the lower portion of the piano instead of operating the pedals as is customary.

Possibly it was this jarring or maybe the un-Bach-like hammering to which the sticking keyboard was now being subjected, but something caused the right front leg of the piano to buckle slightly inward, leaving the entire instrument listing at approximately a 35-degree angle. A gasp went up from the audience, for if the piano had actually fallen, several of Mr. Kropp's toes, if not both his feet, would surely have been broken.

It was with a sigh of relief, therefore, that the audience saw Mr. Kropp slowly rise from his stool and leave the stage. Some of the audience began clapping, and when Mr. Kropp reappeared a few moments later it seemed he was responding to this applause. Appar-

ently however he had left to get the red-handled fire-axe which was hung back-stage in case of fire, for that was what he had in his hand.

My first reaction at seeing Mr. Kropp begin to chop at the left leg of the Baldwin Concert Grand was that he was attempting to make it tilt at the same angle as the right leg and thereby to correct the list. But when the weakened leg finally collapsed altogether with a mighty crash, and Mr. Kropp continued to chop, it became obvious to all that he had no intention of going on with the concert.

The ushers, who had heard the crash and the breaking of sound-board and frame and the snapping of piano wires, came rushing in, and with the help of the hotel manager, two Indian watchmen and a passing policeman finally succeeded in disarming Mr. Kropp and dragging him off the stage.

The R.C.M. Collection of Instruments by ELIZABETH WELLS



This photograph was taken during the restoration of the Italian harpsichord, while the registers were removed, and shows part of the gold-leaf decoration which is normally hidden by the bass register cover.

It is now six years since the new Museum was opened and perhaps a brief survey of what has been achieved so far may be of interest.

Since 1969 a continuous programme of restoration has been carried out. This includes a number of keyboard instruments—two English square pianos, the spinet by Keene (c. 1680), formerly owned by Sir George Grove, the anonymous English spinet (1708), the harpsichord by Weber (c. 1775), and the Italian harpsichord (c. 1580); also a cabinet organ, a small barrel organ and a number of stringed and wind instruments. Three important keyboard restorations are just being started: the Father Smith chamber organ (c. 1700), the Broadwood grand pianoforte (1799) and the clavichord by Bohak, formerly in the possession of Haydn. Other keyboard, stringed and wind instruments are scheduled for restoration, but the restorers have long waiting lists, and we can only restore at their speed. Our restoration fund was raised as one of the objects of the New Building Appeal in 1970: we are deeply grateful to all those who have helped to make this work possible.

Each year we have produced a concert in the museum to demonstrate playable instruments in music which they might originally have played. So far we have used 35 instruments. These concerts require a good deal of preparation and research into unfamiliar playing techniques. We have to make sure that each instrument is working properly; then the player has to come in and learn to play it, and try out different pieces until we find out what suits him and the instrument best. To have the rich resources of the Parry Room within the building and the British Library only a short distance away is of course a great advantage. We try to adopt the pitch and temperament appropriate to each keyboard instrument's date, and in general to have as few as possible of the compromises over mouthpieces, reeds, strings etc. which performers usually have to make (for example, the frequent anomaly of 'baroque' violins played at modern pitch). As soon as one tries to combine more than one wind instrument one meets pitch problems. We perform the programme twice over, but even so can only accommodate 200 people: many more would like to come. The response afterwards has always been 'When is the next concert?'—Why can't you do them more often?' There are considerable problems involved, however—the instruments must not be put at risk, and use is almost inevitably a risk to conservation. The performance must be good enough to give a reasonable impression of the instrument; with the wind this is particularly difficult. A lifetime's practice cannot be equalled in a few hours, and there is a danger that we may suggest that early wind instruments were out of tune and unreliable. Understandably, very few other museums use their non-keyboard instruments in concerts. The preparation required for each concert could be much reduced, however, if we had a permanent ensemble on which to call. At present we start from scratch on many of the items; the students involved have always been most painstaking and have achieved in some cases remarkable standards—they then leave College, and much as both they and we would like to pursue it further, their professional work usually makes it impracticable. I hope that in the future a recording of instrument demonstrations will satisfy some of the demand. We would also like to put on more lecture recitals like that by Derek Adlam in 1974, appealing to a more specialist audience.

The performing aspect, however attractive and rewarding to work for, has to be kept in proportion to the main objects of the museum—to conserve the instruments, to exhibit them, and to make

them and associated documentation available for study. Conservation means first and foremost the maintenance of correct temperature and relative humidity by means of the air conditioning. Without stable conditions, deterioration of wood, leather, metal, glue and paint can be rapid. Restored instruments under tension are particularly vulnerable. Where there has been an acute problem—flaking paint, varnish or gilding, joints and inlaid decoration coming apart, or metal corrosion—we have had some conservation work carried out. As a general principle, however, we aim not to interfere in any way with the many instruments that are unsuitable for restoration to playing order. This is because valuable evidence of earlier constructional methods can be lost through restoration work (where restoration is justifiable, a detailed report by the restorer is an essential part of his work). There will soon be relatively few unrestored instruments left anywhere; one can only be thankful that our collection escaped uninformed restoration earlier this century.

The clavicytherium (c. 1480)—thought to be the earliest stringed keyboard instrument extant—is the most obvious example of an instrument demanding conservation and where restoration would be out of the question. Rather than disturb the extremely frail original in any way, we commissioned a playable replica (with the generous gift of Mr. and Mrs. Graham Carritt). This was possibly the first time that an instrument museum had adopted this solution; I am sure that it will become more common in the future. At the same time we are building up as full a record of the original as possible—written, photographic, X-ray and a detailed working drawing. Careful examination has recently revealed inscriptions indicating a German builder, and evidence of its probable original compass.

Our visitors, like our correspondents, come from all over the world: British visitors are probably in the minority most days. Most of the visitors have a special interest in instruments, and ask for help with their research or building. The fact that we are open only two days a week, and officially 'by appointment', enables us to give the facilities which these visiting specialists want, and are not able to find elsewhere. It is the most practical way of running a relatively small collection, and the same policy is adopted by many other specialist collections: the museum is open for more hours in the week than, for example, the Russell Collection in Edinburgh and the much larger collections at Brussels and Paris. The museum's own administrative work—correspondence, cataloguing, maintenance of the instruments and display—has to take place while we are closed, as there is little chance for it while we are open. The Victoria and Albert collection, five minutes away, is open every day, with all the instruments under glass, and it caters very well for the general public. On the other hand the V. & A. send on to us the enquiries and specialists whom they are not in a position to help. The two collections are fulfilling slightly different and complementary roles.

Parties of music students, and music O and A levels classes are on the increase, sometimes brought by former RCM students. We also have some RCM classes in the museum, for example, part of Ruth Dyson's course of lectures to second-year keyboard students on the History of Keyboard Instruments, and Mary Remnant's B.Mus. History of Instruments lectures. Other professors sometimes ask to book the museum to give a class or lesson, and students to try out or examine an instrument. There is a growing awareness that such a

collection is relevant to the professional musician—performer or teacher—as well as to the musicologist and craftsman.

The number of requests for examining and measuring instruments by those wishing to build copies has greatly increased in the last few years. In order to protect frail originals from frequent remeasuring, I commissioned full size plans of four in 1973 as a pilot scheme. Dye-line prints of these—the Italian harpsichord (c. 1580), the Canpicittern (c. 1575), the Tieffenbrucker chitarrone (1608), and the English spinet (1708) are available for sale, and have already been in great demand all over the world. Further drawings are now nearing completion and are eagerly awaited: for instruments which are not to be restored, X-ray photography has been used to discover details of internal construction that could not otherwise be found without opening up the instruments. This method has produced some extremely interesting information. Furthermore, we make it a condition that we keep a copy, and licence to reproduce it, for subsequent applicants, of any measuring or plans that visitors make.

Until recently, few organological books included illustrations of RCM instruments; now we are constantly supplying photographs and information to authors and compilers. Most issues of periodicals, such as *Early Music*, refer to the collection in some way—*Early Music* reviewed our last concert at some length as 'an enterprising and highly entertaining venture'. Several instruments have been broadcast in BBC Sound Archive programmes. Correspondents and visitors are in the main surprisedly appreciative—particularly those who know the problems of maintaining such a collection themselves.

Contact with visitors from abroad is extremely useful in keeping us in touch with progress in other museums. Most valuable of all, of course, is visiting these other collections. Last year I was fortunate enough to make an intensive tour of seven that I had not seen before—Berlin, Leipzig, Prague, Vienna, Munich, Nuremberg and The Hague. Part of the purpose was to meet the curators and discuss policy over methods of administration, conservation and documentation. They were all very generous with their time and hospitality, and were glad in their turn to establish contact with the RCM.

One would have liked to spend longer in each collection, but concentrating so many instruments into a short time gives one a wider perspective on many makers and instrument types—especially those poorly represented in this country—and indeed on the particular qualities of our own collection. It solved many specific questions: a great deal of information can only be gained in this way, as none of these collections is fully catalogued. Lack of atmospheric control was the major problem for most of the collections; some instruments restored in the last ten years were already badly cracked and warped by fluctuating temperature and humidity. On the other hand, it was inspiring to see near-ideal conditions—atmospheric and otherwise—in the museum at Nuremberg.

This summer the museum will have to be temporarily closed while a small extension is built to increase the office and storage space. The existing office-cum-store has become quite inadequate to the demands now made on it. We hope meanwhile to catch up on the maintenance work that has accumulated in six years, and to concentrate on cataloguing. Once the catalogue is published it will save us the time we now spend answering requests for information. We very much regret the inconvenience that will be caused by the

closure.

Finally, we have received a number of interesting accessions since 1970—notably a 1799 grand piano-forte by Broadwood, a cabinet pianoforte of c. 1825, presented by the Hon. Miss Dorothy Cokayne, three further wind instruments from Mr. E. A. K. Ridley to add to the superb collection which he gave in 1968, and two wind instruments from Mr. Richard Latham. In 1973 we heard that Winchester College was about to sell its Father Smith chamber organ, formerly at Brickwall; we eventually succeeded in acquiring this highly important instrument with the generous assistance of the Pilgrim Trust and the Victoria & Albert Museum 'Grant in Aid' Fund. The collection has accumulated through gifts, and we are exceedingly grateful to those who still feel able to donate instruments.

Students' Association Orchestral Concerts Easter Term 1976 by SIMONE SALTER

Tucked away in a corner of the ground floor of the New Building is the Students' Association Office, and from here often emanates the clatter of an ageing typewriter, or the rattle of a well-known duplicating machine, or the irritating jangle of two telephones, or the anxious buzz of excited student voices. It is from this hive of activity that all the Students' Association functions are organised and run.

Among the most important activities which the Students' Association sponsor are the orchestral concerts which take place each term. During the Easter Term there were two of these, one an Informal Repertoire Concert, totally prepared on nine hours' rehearsal time, and the other the main Students' Association Orchestral Concert in which it was hoped to examine more closely and perform more unusual works. The Students' Association held Concerto Trials at the end of the Christmas Term in order to choose soloists for the two concerts. The programme for the Informal Repertoire Concert was as follows . . . Schumann's *Konzertstücke* for four horns, followed by Sibelius's *Symphony No 1* (being conducted by Mark Fitz-Gerald) and after the interval a performance of Brahms's *Symphony No 2* conducted by Peter Stark. The four horn soloists were Christopher Blake, Simon Rayner, Alison Orr-Hughes and Stuart Bower and their performance was especially remarkable as three of them are at present in their first year at College.

In the main Orchestral Concert, the item of most interest in the programme was a first performance of Avril Anderson's "Suicide in the Copse" for large orchestra and ten singers, which was conducted by Kriss Rusmanis, the singers being directed by Peter Stark. Also Renata Artman gave a very fine performance of Szymanowski's *Violin Concerto No 1*, conducted by Jan Latham-Koenig. And the programme was completed by an enchanting performance of *Les Biches* by Poulenc and also Tchaikowsky's *Fourth Symphony*.

Apart from these two large concerts, the Students' Association gave a series of five Lunchtime Concerts, the most notable of these being a performance of Vivaldi's *Gloria* directed and conducted by Jonathan Butcher, and a concert for Mr Stainer with a programme of his own choice. The latter included Mozart's *Piano Quartet in G minor* played by special request by Lorna Fulford, Alison Bury, Penelope Cliff and Juliet Waters, the song *Come, Sing and Dance* by Herbert Howells performed by Patrizia Kwella and Stephen Betteridge, and finally the *Trio for Oboe, Bassoon and Piano* by Poulenc played by Valerie Darke, Mark Fitz-Gerald and Margaret Fingerhut.

On February 26th the Students' Association put on an evening Chamber Concert with a difference. In the first half Jonathan Del Mar directed a performance of Stravinsky's *Symphonies of Wind Instruments*, and in complete contrast to this in the second half there was exciting light entertainment in jazz form from a group of five student trombone players calling themselves "Bone'us 5".

The aim of the Students' Association in organising these concerts is to give an opportunity for any student to perform, and in preparing the concerts we try to include as many different kinds of music as possible. We hope in the future to present Lunchtime Organ Recitals, as organists have even fewer opportunities to perform now that the organ has been removed from the Recital Hall. Also on the lighter side, students playing in their own Pop groups are invited to play at our party fixtures each term, of course subject to prior arrangement with the social secretary of the Committee.

NEW YEAR HONOURS

Anthony Hopkins, C.B.E.

Lady Basset, C.V.O.

HON. R.C.M.

Christopher Adey

Geoffrey Sarjeant

John Tyler

Obituary Maurice Jacobson

The following address was given at the Service of Thanksgiving for the life and work of Maurice Jacobson, O.B.E., by David Willcocks.

The deep respect with which we all remember Maurice is prompted by our recognition of his great talent and wide-ranging musicianship. That talent revealed itself at an early age, for he was regarded as a child prodigy. By the age of 16 he could play all Bach's 48 Preludes and Fugues and all Beethoven's Sonatas from memory, which all musicians know to be a phenomenal feat, even for an adult professional pianist. It is fitting that the music of those two composers, whom he revered above all others, should be heard in this service, alongside his own. It surprised nobody that he won a piano scholarship which enabled him to have lessons from Busoni, and that he became accompanist to the great tenor John Coates, whilst still a student. But his talent was not confined to piano-playing, for he subsequently held an Open Scholarship in Composition at the Royal College of Music from 1916 to 1923, which was interrupted by military service in World War I. During the time that he was at the Royal College of Music he worked under the guidance of Stanford and Holst for Composition, and of Sir Adrian Boult for conducting. This broad training equipped him for a musical career of exceptional versatility.

Maurice commanded our respect and gained our love by his devotion to the art of music, and the life-long encouragement that he gave to young music-makers. Early in his professional career it became apparent that he had great gifts in the field of Adjudication at Music Festivals. His extensive knowledge of instrumental, vocal and choral repertoire; his ability to assess standards of performance, and to recognise talent; his oratorical skill . . . and above all his human warmth and sympathy made him one of the most sought-after adjudicators for a period of more than 50 years.

Maurice was part of that great team of adjudicators which toured Canada as long ago as 1931—a team that included Hugh Robertson, Harry Plunket Greene and Harold Samuel. He returned to Canada many times subsequently and delighted his audiences by giving his adjudications in both French and English. It must have given him enormous satisfaction to witness the continual rise in standards of performance, which was largely attributable to the Festival Movement. What he experienced in Canada he experienced also in Hong Kong, where he witnessed the growth of the Festival from humble origins to 60,000 competitors.

I like to think that his most important Festival work was undertaken in this country, where amongst others, he discovered Kathleen Ferrier, Norma Proctor, Denis Matthews and Ruth Railton. Perhaps those fine musicians would have got to the top in any event, but they and many others have acknowledged the debt that they owed to Maurice for words of timely encouragement and wise counsel.

Kathleen Ferrier was particularly fortunate in having Maurice as her accompanist in her first London performance early in the last World War. Together they later gave numerous concerts to audiences in factories, in schools, in air-raid shelters and in bombed churches.

All these things will doubtless be forgotten in the years to come, when you and I are succeeded by another generation, but the influence of teachers such as Maurice will be felt for a long time.

There is another aspect of Maurice's work which will, however, be preserved for the generations to come—and that is his original composition. I shall not attempt to assess Maurice's standing as a composer, for that task is better left to the musicians, critics and historians of the future. Suffice it now for us to recall that his music for the ballet *David*, commissioned for the Markova-Dolin Ballet Company, has received no less than 120 performances, and that works like his *Variations on an Original Theme* have been frequently broadcast. I believe, and it is a belief that is shared by many others, that Maurice's finest creative work is to be found in his setting of Francis Thompson's *The Hound of Heaven*. His imagination was fired by the mystic poem which tells of man's vain attempt to evade God's goodness, and of Love's never ending pursuit.

Alec Robertson writing in *The Listener* after the first performance described the setting as "a work of outstanding originality and true spiritual perception". The critic of *The New York Times* found it "a powerful and exciting score, intensely dramatic, with masterly word-painting".

It was this work which was performed by members of Maurice's old College in honour of his 80th birthday and subsequently broadcast with other tributes to him.

There is one last and very important part of Maurice's career which we should remember today—and that is his long period of service in music publishing. His association with Curwen's began in 1923, and over a period of nearly fifty years, during many of which he was Chairman, he gave to that firm the benefit of his broad experience as a performer and composer, and the knowledge and sound judgement that could be expected of a seasoned adjudicator. Many composers are indebted to him for the advice which he freely gave them in an editorial capacity.

I have spoken of Maurice the musician. I want to speak for a moment of Maurice the man. But I am going to speak of him through his own words which appear at the foot of the last page of the *Elegy for Organ* which he wrote in memory of Norman Hay.

Referring to a couple of bars written in inverted commas, just before the end Maurice wrote:

"I shall always associate this Beethoven theme with Norman Hay; we once listened to it in the company of a Roman Catholic Priest, and in the stillness which followed we sat silent—Catholic, Protestant, Jew. At last Norman broke the silence, saying quietly: 'Father, would you give us your blessing?' In a short time Norman was dead".

Maurice loved the Psalms, and I want to end this address by reading three short extracts from Psalm 90, which is the Psalm appointed for today, being the 18th morning.

The first verses tell of God's majesty and of His eternal protection. The second extract describes the span of man's life. The last verses are a prayer that we, inspired by those who have gone before,

may prosper in our own work.

Lord, thou hast been our refuge: from one generation to another. Before the mountains were brought forth, or ever the earth and the world were made: thou art God from everlasting, and world without end.

The days of our age are three score years and ten: and though men be so strong that they come to fourscore years: yet is their strength then but labour and sorrow; so soon passeth it away, and we are gone.

So teach us to number our days: that we may apply our hearts unto wisdom.

Turn thee again, O Lord, at the last: and be gracious unto thy servants.

O satisfy us with thy mercy, and that soon: so shall we rejoice and be glad all the days of our life.

Shew thy servants thy work: and their children thy glory.

And the glorious Majesty of the Lord our God be upon us: prosper thou the work of our hands upon us; O prosper thou our handy-work.

DAVID WILLCOCKS

RCM UNION

Owing to the late publication of the Christmas Term 1975 number of the Magazine the Union's 70th anniversary could be read as occurring in 1977. The Union is in fact 70 years old in 1976 and we are anxious to bring the membership up to 1,000 during this year. Will members please try to recruit fellow-Collegians who have not yet joined the Union and help us to reach our target.

Sylvia Latham,
Hon. Secretary.

NEW MEMBERS

Colclough, James	Mayer-Lismann, Else
Ferguson, Mrs. F. (Patricia Wilson)	Newland, Bernard
Hilstrup, Philip	Rose, Stephen
Jonas, Peter	Wilder, Stephen

BIRTHS

Farmer:

To Linda and Paul Farmer,* a daughter, Clare Susannah, on 29th April, 1976.

Green:

To Valerie* (Banks) and Martin Green, a son, James Benjamin Adrian, on 29th February, 1976.

Jerrold:

To Diana* (Nicholson) and Michael Jerrold, a daughter, Emma, on 5th May, 1976.

Mair:

To Phyllida* (David) and Donald Mair, a son, Robert Sutherland, on 20th April, 1976.

MARRIAGES

Christiansen-Sollis:

Preben Christiansen to Linda Jane Sollis,* on 14th April, 1976.

Edwards-Atherton:

David Trevor Edwards to Joan Atherton,* on 26th February, 1976.

Kingsley-Smith - Millburn-Fryer:

John Kingsley-Smith* to Cherith Millburn-Fryer,* on 14th February, 1976.

Rose-Jenkins:

Stephen Rose* to Merrill Jenkins, on 10th April, 1976.

Stocker-Ong:

Markus Stocker to Mei-Lee Ong,* on 21st March, 1975.

DEATHS

Bowater:

Olwen Mary (née Price), wife of Frank Bowater, on 29th March, 1976.

Fischer:

Sarah, on 3rd May, 1975, in Montreal.

Gambier-Parry:

Major-General Michael Denman, M.C., F.R.C.M., on 30th April, 1976.

Jacobson:

Maurice, O.B.E., B.Mus., A.R.C.M., on 2nd February, 1976.

Nielsen:

Flora (Sybil Crawley), Hon. R.A.M., on 12th April, 1976.

Ponsonby:

Henry Hubert, Lord Ponsonby of Shulbrede, F.R.C.M. on 29th April, 1976.

Streeton:

William Launton, O.B.E., on 29th February, 1976.

The Royal Collegian at Home and Abroad

- John Anderson** has been appointed First Oboe in the BBC Welsh Symphony Orchestra.
- Christopher Berriman** is studying for ordination at Westcott House, Cambridge.
- Ian Bednall** gave a recital at the Royal Festival Hall as part of the Young Musicians 1976 series.
- Allison Bury** has won a Boise Foundation Award.
- David Campbell** came second in the Mozart Memorial Competition.
- Helen Crayford** has won a French Government Scholarship to study for nine months with Nadia Boulanger.
- Philippa Davies** has won the National Federation of Music Societies award for a wind player in 1976.
- Helen Field** was awarded a Royal Society of Arts Scholarship for study abroad.
- Mrs. Geraldo** has given a large collection of scores and light orchestral music to the College.
- William Gordon** visited the College while on sabbatical leave from Brandon University where he is Assistant Professor of Music.
- The Royal College of Organists' Pitcher Scholarship has been awarded to **David Graham**.
- Sir Charles Groves** has been elected to the College Council.
- Timothy Higgs's** Mass received its first performance at St. John's, Smith Square, in May 1976, with **Anne-Marie Connors**, **Oriel Sutherland** and **Robert Ramus** amongst the soloists.
- Gordon Hunt** has been appointed First Oboe with the New Philharmonia Orchestra.
- Peter Jeffes** has won a Royal Society of Arts Scholarship for study abroad.
- Richard Jenkinson** has been awarded the Limpus and Frederick Shinn Prizes for Organ playing and the Harding Prize for paper-work in the Royal College of Organists' examinations.
- Robert K. Kennedy** is now Organist and Choirmaster at the Cathedral of the Incarnation, Garden City, New York.
- Jan Latham-Koenig** has been given a Gulbenkian Music Fellowship.
- Ian McQueen** has been awarded the Mendelssohn Scholarship.
- Mrs. S. Powell** has given three violins, books and music to the RCM.
- Kriss Rusmanis** has been appointed First Horn in the BBC Concert Orchestra.
- John Russell** took part in a discussion on post-laryngectomy speech on *Woman's Hour* in February.
- Phillp Sparke** has won the £500 First Prize in the first National Composers School Brass Band Music Competition for his *Concert Overture*, which he wrote while still a student.
- Robert Spearing** has been commissioned by the Holbein Singers to write a work, *Visions of William Blake* for performance at St. James's, Piccadilly, on 10th June, 1976. He has also written a cantata *L'Allegro* for tenor, mixed choir and orchestra, which was commissioned by the City of London School for Girls for the Milton Tercentenary in November 1974.
- Janusz Stechley** won the Nawrocki Prize in the Ninth International Chopin Piano Competition in Warsaw in October 1975. On the strength of his performance in the competition he has been given TV, radio and recording engagements.
- Jullan Lloyd Webber** has recorded with John McCabe a recital of modern British cello music for Decca. It includes music by **Peter Racine Fricker** and **Martin Dalby**.
- Dora Wilkinson** has donated a cello to the College.

Concerts, Easter Term, 1976

January 19th

INFORMAL CONCERT

BACH Partita in E minor; Linda Nicholson *harpsichord*. ARNOLD COOKE Sonata; Pauline Twitchen *flute*, Ruth Stebbings *piano*. WALTON Daphne, Through gilded trellises, Old Sir Faulk; Barbara Wade *soprano*, Annette Dollery *piano*. BEETHOVEN Sonata op 81a; Julia Hazelton *piano*.

January 26th

INFORMAL CONCERT

VITALI Chaconne; Renata Wanda Artman *violin*, Michael Cook *piano*. PURCELL Ah! how sweet it is to love, An Evening Hymn, When first Amintas sued; Barbara Nias *soprano*, Melvyn Tan *harpsichord*. GAUBERT Sonata no 1; Margaret Campbell *flute*, Melvyn Tan *piano*. RAVEL Don Quichotte à Dulcinée; Paul Wilson *baritone* Harriet Lawson *piano*. SRIABIN Sonata no 5; Jeanette Micklem *piano*.

January 23rd

CONCERT OF GUITAR MUSIC

PRAETORIUS Four pieces for four guitars. BOCCHERINI arr BREAM Introduction and Fandango for Guitar and Harpsichord. WEBER Two Songs for soprano and guitar. GERHARD Three Songs for soprano and guitar. HAYDN Quartet in D, Hob III, 8. IBERT Entr'acte for flute and guitar. HINDEMITH Rondo for three guitars. Lynne Gangbar *flute*, Ruth Nunn, Dan Beckerman, Clive Betts, Christopher Lyall, Adrian Lee, David Pash *guitars*, Geraldine McMahon *soprano*, Richard Calver *harpsichord*, Julie Miller *violin*, Colin Start *viola*, Michael Christie *cello*, Andrew Crawford *flute*.

January 27th

THE SECOND CHAMBER ORCHESTRA

leader Julie Taylor *fl*

conductor JOHN FORSTER

MENDELSSOHN Overture, Scherzo and Nocturne from music to A Midsummer Night's Dream. HUMMEL Concerto in E flat; Helen Crayford *trumpet*, MOZART Divertimento K 136. BRAHMS Variations on a theme of Haydn.

January 29th

CHAMBER CONCERT

CHOPIN Impromptu in A flat, Nocturne in D flat, Ballade in F minor; Kim Brewer *piano*. BOCCHERINI arr BREAM Introduction and Fandango; Clive Betts *guitar*, Richard Calver *harpsichord*. BRAHMS Piano Quartet op 26; Reidin Stephens *violin*, Martin Kelly *viola*, Noreen Fitzpatrick *cello*, Rosemary Walker *piano*.

February 5th

THE FIRST ORCHESTRA

THE RCM CHORUS

leader Bradley Creswick *fl*

conductor NORMAN DEL MAR

SCHONBERG Five orchestral pieces op 16. GINASTRA Concerto; Emily Mitchell *harp*. RAVEL Daphnis and Chloe.

February 9th

INFORMAL CONCERT

SCHUBERT Fantasia in F minor; D 940; Tshui Fei Lim *fl*, Vivien Ngo *piano duet*. SCHUBERT The Shepherd on the Rock, D 965; Rebecca Moseley-Morgan *soprano*, Osgar Ingolfsson *clarinet*, Nicholas Carthy *piano*. DURUFLE Prelude and Fugue on the name Alain; Duncan Archard *organ*. DEBUSSY Sonata; Margaret Campbell *flute*, Garth Knox *viola*, Clifford Lantaff *harp*.

February 12th

THE FIRST CHAMBER ORCHESTRA

leader Beatrice Harper *fl*

conductor RAPHAEL SOMMER

BEETHOVEN Overture, Coriolan. Concerto no 4; Michael Cook *piano*, Dovon Salomon conductor. Symphony no 7.

February 19th

CHAMBER CONCERT

BACH Partita no 2, BWV 1004; Jennifer Nickson *violin*. SCHUMANN Liederkreis, op 24; Edward Thornton *baritone*, Stephen Betteridge *piano*. BAX Legend; Richard Muncey *viola*, Julia Hazelton *piano*. MOZART Quintet, K452; Valerie Darke *fl*

oboe, Geoffrey Reed§ *clarinet*, Stuart Bower *horn*, Mark Fitz-Gerald *bassoon*, Margaret Fingerhut *piano*.

February 23rd

THE MUSIC GROUP OF LONDON

recital

ROBERT SIMPSON Quartet. BEETHOVEN Trio, op 97 (Archduke). Alan Civil *horn*, Frances Mason *violin*, Eileen Croxford *cello*, David Parkhouse *piano*.

February 24th

THE EARLY MUSIC GROUP

Music by Byrd, Campion, Biber, Telemann, W. Lawes, Weiss, Bach and others.

February 10th

THE SECOND ORCHESTRA

leader Graham Pyatt

conductor MICHAEL LANKESTER

GLINKA Overture, Russlan and Ludmilla. DEBUSSY Rhapsody; Geoffrey Reed§ *clarinet*. GORDON CROSSE Symphony no 2. RAVEL Bolero.

March 8th

INFORMAL CONCERT

SCHUBERT Das Wandern, Wohin? Halt! Danksagung an den Bach, Am Feierabend, Der Neugierige; Joseph Assidon, *baritone*, Margaret Fingerhut *piano*. POULENC Sextet; Jan Latham-Koenig§ *piano*, Deborah Davis *flute*, David Cowley† *oboe*, Anne Beckingham *clarinet*, Christopher Palmer *bassoon*, John Stobart *horn*. WOLFF Die Bekehrte, Verschwiegene Liebe, In dem Schatten meiner Locken, Ich hab' in Penna; Jacqueline Branson Jones *soprano*, Jane Robinson *piano*. BRAHMS Variations on a theme by Paganini, book II; Frances Eagar *piano*.

March 9th

THE WIND SYMPHONY ORCHESTRA

leader Richard Wedlake†

conductor PHILIP CANNON

STRAUSS Symphonie für Bläser. BAX Royal Wedding Fanfares. MENOTTI Overture and Caccia. HANDEL arr DUTHOIT Suite from the Water Music. SCHOSTAKOVICH arr HUNSBERGER Festive Overture.

March 12th

THE FIRST CHAMBER ORCHESTRA

leader Beatrice Harper§

conductor RAPHAEL SOMMER

BARTOK Rumanian Folk Dances. WALTON Death of Falstaff, Touch her soft lips. EUGENE GOOSSENS Concerto; Valerie Darke§ *oboe*, Jonathan del Mar *conductor*. RAVEL Ma mere l'oise. KODALY Dances of Galanta.

March 16th

THE BACH CANTATA CHOIR

at St. Augustine's Church, Queen's Gate

conductor DENYS DARLOW

POULENC Litanies a la Vierge Noire for women's voices; Michael Stuckey *organ*. DURFLE Requiem; Janice Alford *mezzo-soprano*, Paul Wilson§ *baritone*, Alan Horsey *organ*, Michael Christie *cello*.

March 18th

THE TWENTIETH CENTURY ENSEMBLE

THE FIRST ORCHESTRA

conductors EDWIN ROXBURGH, STEPHEN SAVAGE,
MICHAEL LANKESTER

STOCKHAUSEN Gruppen. STRAVINSKY Concerto for piano and wind instruments; Jan Latham-Koenig§.

March 23rd

THE SECOND ORCHESTRA

leader Graham Pyatt

conductor MICHAEL LANKESTER

BERLIOZ Two scenes from Romeo and Juliet. BARTOK Music for Strings, Percussion and Celesta. LIADOV The Enchanted Lake. STRAVINSKY Firebird Suite.

March 24th

THE SECOND CHAMBER ORCHESTRA

leader Julie Taylor†

conductor JOHN FORSTER

VAUGHAN WILLIAMS Overture, The Wasps; Anthony Jenner *conductor*. DEBUSSY Nuages, Fêtes. ROSSINI Introduction, Theme and Variations; Luis Rossi *clarinet*. SCHUBERT Symphony no 3.

§denotes Scholar

†Associated Board Scholar

‡Exhibitioner

EASTER TERM PRIZES 1976

Ellen Marie Curtis Mozart Prize:

1st	Julie Taylor
2nd	Eva Lue
Joy Scott Prize	Melvin Tan
Vivian Hamilton	Julia Hodges
Ivor James 'Cello Prize	Sarah Sutton
Susan Connell Memorial Prize ...	Jennifer Nickson, Julie Taylor, Richard Muncey

A.R.C.M. Examinations, April 1976

Section I—PIANOFORTE (*Performing*)

*Brownridge, Kevin
 *Dobson, Peter Anthony
 Lue, Eva
 Ngo, Saw Hwa Vivien
 Sim, Chin Nget

Section II—PIANOFORTE (*Teaching*)

Betteridge, Stephen Lowe
 Chute, Carolyn Ismene Jevne
 Coleman, Sarah Elizabeth
 Harris, Peter Charles
 Jorgensen, Cora Mary
 Knight, Paul William
 *Marsh, Frances Gillian
 Swithinbank, Christopher John
 Tong, Chui Fun Brenda
 Tyson, Anne
 Wood, Jacqueline Sheila
 Woods, Cecily Margaret Mary

Section IV—ORGAN (*Performing*)

Edwards, Catherine
 Garner, Christine

Section V—ORGAN (*Teaching*)

McNaught, Anthony Jonathan
 Muhley, Christopher Derek
 Richardson, Andrew W. H.

Section VI—STRINGS (*Performing*)

Violin
 Campbell, Jane
 Cohen, Susan Alexandra
 *Creswick, Bradley
 *Ehrlich, Ruth Irene
Viola

*Duncan, Robert Hunter
Violoncello

*Fitzpatrick, Nora Maria
 Starer, Karen
 *Sutton, Elizabeth Sarah

Section VII—STRINGS (*Teaching*)

Violin
 Longmore, Elizabeth
 Rylah, Frances Mary

Willoughby, Nigel
Viola

Loveday, Beatrice Anne
Violoncello
 Healey, Andrew Clive

Section IX—WIND (*Performing*)

Clarinet
 Penny, Michael Richard
 Smith, Simon Leigh
Bassoon
 Fitz-Gerald, Mark Robert
Horn

Stobart, John Geoffrey

Section X—WIND (*Teaching*)

Flute
 Campbell, Margaret
Oboe
 Pendrill, Christine Ann
 Thomas, David William John
Bassoon

*Carroll, Paul Stephen
 Palmer, L. Christopher
Horn

Denyer, Trevor Neil

Section XI—SINGING (*Performing*)

Alford, Janice Margaret
 Cochrane, Susan Gail
 Cutter, Marion Lesley
 Hill, Stephen William
 Royall, Christopher William
 Thornton, Edward James
 Walker, Diane Elizabeth
 *Wilson, Paul Stuart

Section XII—SINGING (*Teaching*)

Ayre, Evelyn
 Shepherd, Catherine Mary

Section XVIII—GUITAR (*Performing*)

Salomon, Doron

Section XIX—GUITAR (*Teaching*)

Betts, Clive Patrick
 Lindberg, Johan Jakob
 Nunn, Ruth

**passed with honours*

ROYAL COLLEGE OF MUSIC UNION

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